the Link

Concordia University
Montreal, Quebec

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Summer job search begins

Programme not helping students

by Anouk Hoedeman

The federal government is patting itself on the back for a "bogus" summer job creation programme, says Quebec's largest student coalition.

"Over the past few years the government has been putting less money into the program yet there always seems to be more jobs that are being created," said ANEEQ executive member Bertrand Loiselle.

The government is making itself look good by reducing the number of weeks a job is funded for and then saying it is creating more jobs, Loiselle said.

"Before 1986, the government used to fund job projects for 15 to 18 weeks. Now they're only giving enough money to cover a job project for seven to eight weeks."

Loiselle also criticized the type of work created by government jobs.

"Most students get jobs involving menial labor that don't pertain to their field of study," he said. "A lot of students who may study economics or history may only find work painting houses."

Challenge 89 co-ordinator Marc Foley called Loiselle's criticisms "pure cynicism." He said the average job is funded for 10 to 16 weeks.

"In general, the program does what it is supposed to do very well," Foley said. "A number of jobs won't be career related, but the vast majority of them meet the objectives of the programme."

Since 1984, Challenge's budget has decreased from $180 million to $139 million in 1988. This year $34.8 million has been earmarked for Quebec,

While less money is being alloted to post-secondary job creations, high school and CEGEP programmes are receiving more this year.

Foley said high school students need the money because they made up 70 per cent of the student unemployment rate last summer.

"We want to give these people some experience to help them decide what to do with their lives," Foley said.

Loiselle said last year's minimum wage hike combined with inflation means Challenge '89 will create fewer jobs for the same amount of money.

"Since 1985, the Challenge programme has not been indexed. That means that students are getting less jobs out of the programme because the amount of money that is put into the programme is being eaten away at every year," said Loiselle.

Foley said Challenge's budget has decreased because the student employment rate has increased.

"In 1985, we had a 14.1 per cent unemployment rate. In 1988 ,we had a 10.1 per cent unemployment rate. Based on that, we think we've come out with a satisfactory level of funding for all the provinces."

Katherine Louli from the Canadian Federation of Students also says the Federal student job creation programme is inadequate for students needs.

She said the approximate $2,000 to $3,000 a year students earn from the programme is not enough to support them through a school year.

"We estimate that the cost of a student living away from home is upward of $6,000. That includes tuition, food, rent, books and other living expenses, said Louli." The situation is verging on the absurd. There has been no real consultation with what the real needs of students are."

But Foley said students may be expecting too much from the programme.

"The purpose of the programme is not to fund an entire university education, but to provide students with summer work experience that will be related to their future careers."

But Loiselle said an unofficial student summer unemployment rate of 25 per cent is clear proof the Challenge programme is not working .

"You know there's something wrong when 70 percent of students have to work during the school year," Loiselle said. "You have the official statistics the government is dishing out and then you have the unofficial ones which tell a different story."

photo by Ita Kendall

Danny Gallagher and his nephew outside the Guy-Concordia metro.

Living on the outside

by Heidi Modro

As yet another group of Concordia students file up the Guy metro escalators, Paul Hogan staggers out of the glass doors onto the pavement.

He hauls in a large breath of air and spits. His fingers and forearms are marked with fresh bruises: The buttons of his coat are torn off revealing urine stained pants.

He looks around with one eye still half shut from the last cop beating, swears and spits again. "They just got me again," he says.

"They took me into the back room and put their rubber gloves on. I didn't give in but what could I do? There were three of them on me."

Paul shouts out how the metro cops grabbed him from the bottom of the Guy metro escalators where he was begging for spare change, and hauled him off for his third beating in the past month.

"They're lucky they didn't get me twenty years ago. I would've shown them you don't mess with a boy from Belfast," he says.

"I would have done to them what I did to that cop in Toronto in 1970. Shot 'em dead on the spot."

The men around him listen absent-mindedly. Each one of them given the chance has a similar horror story to tell about the metro cops. These men are part of the 12, 000 homeless people who are roaming the streets fo Montreal.

Only a few steps away from Concordia's Hall Building at the Guy metro, a regular group of a dozen homeless men spend their days sifting through garbage bins, begging, and scouring the ground for cigarette butts.

Thousands of Concordia students walk by them every day. Teenage boys taunt them, demanding they stand on their heads or kiss their feet in exchange for a few quarters.

Danny Gallagher, the oldest of the men at 63, purses his lips into a kiss while stretching out his hand eagerly to some passersby.

He spits out the last of his soggy cigarette and slumps down in front of the Laura Secord store where his nephew Conroy is fidgeting with the strings of his knapsack.

"Danny spends half his time in Bordeaux," he said. "He gets good food there."

Conroy explains that Danny can't speak anymore because one night when Danny fell asleep in an alleyway after a drinking binge, police woke him up by kicking him in the throat.

Danny's head nods with approval, his right eye darting in one direction while his left eye stays permanently half shut.

"A bunch of guys grabbed him one night and just beat the shit out of him for the hell of it," Conroy says. "But you know, Danny here used to be a prize fighter right here in Montreal."

Danny's right eye squints as a tall man in a blue parka with a baseball cap pulled over his eyes approaches the group with a bottle of beer. "Hey Kenny are you gonna share your beer with us?", Conroy calls out.

Kenny hugs his bottle tightly and grins. He squats down on the ground and sips the beer.

As summer approaches, they say they will be looking for an abandoned building or an open space fit to set up a tent or a shack.

Conroy leans back on the glass pane of the Laura Secord shop window and watches as more students walk out of the metro towards the Hall Building.

He hasn't received a welfare check in over a year and half.

"If you have a place to live, you've got a place where they can send you welfare."

For many, their only source of income is panhandling.

"If we're really lucky, we can earn $20 a day," he says.

"With that you can either get yourself a place to sleep for the night or buy food or booze."

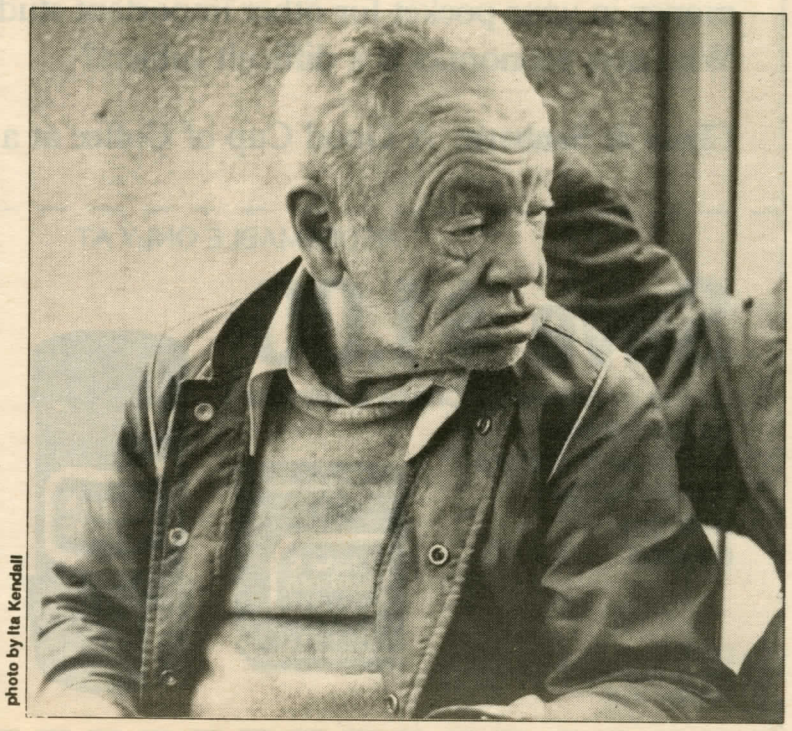

photo by Ita Kendall

Investigation underway

Campus Centre theft nets crooks $12,000

by Heidi Modro

Over $12,000 was stolen last weekend from Cusacorp's Loyola office.

When Cusacorp employees returned to work on Monday they found the money missing from the safe, said MUC constable Daniel Thibodeault. He said the theft took place on Monday morning between 2 and 8 am.

"There was no break-in or damage to the windows or any other sign of forced entry to any other part of the building," said Concordia public relations director Ken Whittingham. "Until the police investigation is over we can't release any other information."

According to Cusacorp officials, a rash of thefts has hit CUSA's food and beverage company since February. The company has lost at least $12,466.

Mugshots, Cusacorp's Hall building cafe, had $466 stolen in three seperate thefts.

"The money was in a locked cabinet and only once was the padlock broken," said downtown Cusacorp manager Kelly Mackenzie Mackenzie said Concordia security is investigating but MUC police were not brought in. He wouldn't say if there was a link between the Loyola and downtown thefts.

When asked whether the robberies might have been committed by Cusacorp employees, he would not comment.

Check out the winners (and runners-up) of *the Link*'s Literary Competition on page 10 and 11.

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Bill 178 self-help group

Soothing anglo angst

by Mike Orsini

Do you feel like a victimized anglo? Do you feel like you're drowning in the sea of francophone Quebec?

Over 30 raging anglos do. They gathered at Concordia's Lacolle Centre for a meeting of an ad-hoc self-help group set up by two concerned citizens, Gissa Israel and Rosemary Sullivan.

Asking people to speak from their hearts, Israel opened the meeting, clutching a native Indian shell. "We are not here to give speeches," she said. "This evening is an opportunity for us to express how we feel."

The shell was passed around the circle of friends. Whoever held it had the power to talk or not to talk, and it was forbidden to speak while someone else was "holding the power" (shell).

Staring down at the shell, Israel told the group she has been experiencing feelings of alienation as an anglophone in Quebec. "I have been feeling very outraged and victimized," she said. "I wanted so desperately to have my voice heard.

"I felt scared and I began to feel like a second-class citizen and I don't like this feeling."

One Concordia student, who refused to give his name, appeared visibly upset as the shell fell into his palm. "As every day passes, I despise the francophones more and more," he said. "They seem to think they're more important than us."

"Why should I speak French if I don't want to?" "I feel no obligation to this country. I'd no sooner live in South Africa. If the francophone culture died tomorrow, I wouldn't cry."

Another woman, who worked for the provincial government, described herself as the "token anglaise" in an all-French milieu. She said Bill 178 is proof of bad things to come.

"If the government will override its own Bill of Rights for such a trivial thing as signs, what's next?," she said.

"I never thought the government would come down on everybody and take their rights away."

Premier Robert Bourassa introduced Bill 178 after the Supreme Court of Canada struck down Bill 101's language of signs law because it violated the freedom of expression guaranteed in the Quebec Charter of Rights and Freedoms.

The most fiery delivery came from an East-German immigrant who said he refuses to learn how to speak the language of the "French Nazis."

"Why doesn't everybody paint or write?, Klaus Hansen asked. "I believe learning a language is a natural talent."

Hansen said European immigrants have brought more culture to Quebec than the French Canadians who lived here.

"There is no culture here," he said. "North America is nothing but the most fascinating refugee camp in the world."

Reacting to a woman who balked at swearing, Hansen said, "Most people don't talk as polite as you do. They shout and scream." "We should say 'fuck' and 'shit'."

But one man said anglophones are venting their anger at the wrong source.

"Everbody seems to blame the French for supressing the English," he said. "I've been betrayed by the Canadian government."

He urged the group to fight Premier Bourassa, rather than allowing the media to benefit from anglo infighting.

"We're not fighting him (Bourassa)," we're fighting ourselves. "We should stop being their (the media's) entertainment."

photo by Ita Kendall

Signs with the ELQ (English Liberation Quebec) have been popping up all over town lately. This one was found on Mackay street.

Boycott called

Domino's supporting anti-abortion groups

by *Link* newsstaff

The next time you order a pizza from Domino's, the delivery will be free, but your money may end up helping one of North America's most militant anti-abortion groups.

Women's groups on university campuses across the United States are calling for a boycott of the pizza chain.

Led by the National Organization for Women (NOW), U.S. pro- choice groups are targetting Tom Monaghan, owner of the giant pizza operation which has 500 franchised stores in North America.

Monaghan recently gave $50,000 to Operation Rescue, a right-wing anti-abortion organization founded by fundamentalist Randall Terry.

The pizza chain's parent corporation based in Ann Arbor, Michigan, also donated $10,000.

Member of the Concordia Women's Centre, Robbie Gill, said she recommends a boycott of the restaurant.

"If they (Domino's in Montreal) don't go outright and say they're against this donation, then they're condoning it," said Gill.

Head of the Women's Centre, Alison Macpherson added, "We would support those restaurants who go against their owner's (Moneghan) actions."

Montreal Domino's managers do not know about the boycott, but assistant manager for one Montreal restaurant, Rohit Khanna, says he is not surprised.

"Tom Monaghan is a born-again Christian, so it doesn't surprise me," said Khanna.

Operation Rescue is best known for harassing women as they try enter abortion clinics. Members have physically blocked clinic entrances, called every five minutes to tie up phone lines, made false appointments, and harassed staff patients outside clinics, calling them, "baby killers" and making threats.

"The boycott is unfair because it harms local franchise owners, said Domino's Farms official Ron Hingst.

Under Domino's franchising arrangements, local business people buy equipment, supplies, signs and marketing help from the parentcompany but own the local stores themselves. Two-thirds of Domino's outlets are owned by local interests, not by Monaghan's parent firm, said Hingst.

--with CUP files

News Analysis

The year at Concordia

by Heidi Modro

Since September, Concordia's student association has bounced from one crisis to another coughing its way to a gasping halt.

So what else is new? Every year, student politicians seem to skirt disaster and eventually land back on their feet in time to hand over the reigns to the next generation.

However, this year was particularly serious because it marked the final disintegration of the founding CUSA ideal of being a strong centralized student voice within the university.

The year began on a bad note when the CUSA handbook ran into trouble by allowing its editor to publish an inflammatory anti-French editorial. The incident eventually died down when a half-dozen Cusoids spent their weekends tearing out the controversial pages out of the handbook.

CUSA's poor judgement was further proven when the board of directors had to reverse a decision to support a petition demanding bilingual signs. It was discovered the author of the document was going around comparing Quebec to South-Africa and declaring that socialism was a failure in the world because communism was.

After Christmas, quorum for CUSA Board of Directors meetings wasn't reached until late March when a handful of the elected members felt guilty enough to sit through a two-hour meeting.

On a more positive note though, CUSA in conjunction with other university groups managed to establish a housing office and an emergency student loan programme.

For the first time in CUSA's 10-year history, 9 different teams ran in this year's co-presidential elections. The whole thing was marred in controversy from beginning to end when candidates (including the eventual winners) were accused of bribery and other electoral improprieties.

The Judicial Board and the Chief Returning Officer showed a lack of backbone when they did not treat these electoral scandals with the seriousness they should have normally have deserved.

But student participation on campus was not all apathy and disillusionment.

Groups seeking their own autonomy such as commerce students and members of Q-PIRG proved that when students had a clear goal in mind that involved concrete projects, they could rally together and accomplish something.

However, the new found freedom of groups such as CASA and the Engineering and Computer Science students brings into question what exactly CUSA's role should be in the coming years.

Should CUSA merely satisfy itself with being an organisation that provides services such as typing rooms, free telephones , and funds for beer bashes, or should it be an active political force fighting for the rights of its members within and outside of the university?

On another level, the university's definition of freedom of expression was challenged on two separate occasions during the year.

First, four university groups lodged complaints against the Engineering and Computer Science newspaper The Rebogge for printing "sexist homophobic and racist" material in their November edition. No final decision has yet been handed down but there are indications that the code of conduct board has enough grounds to continue with proceedings.

The Palestinian-Israeli conflict was brought to Concordia this year when 13 students and two faculty members accused two Palestinian students of distributing anti-semitic and hate- breeding literature during an exhibit last November.

The plaintiffs were outraged with a leaflet of an Israeli soldier and an elderly Palestinian man that read "New Nazis New Victims". They were also angered at a pamphlet comparing the star of David with the Nazi swastika.

The university eventually cleared the two Palestinian students of the charges but the plaintiffs are calling for an appeal with the Board of Governors.

bar Kicks

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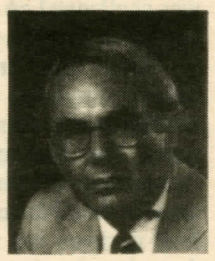
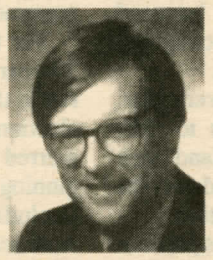


Allan Gotlieb
Chairman of the Canada Council

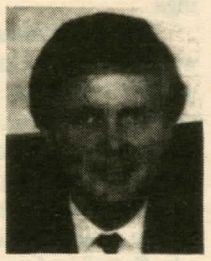
Michael Pitfield
Vice Chairman of the Board, Power Corporation



Jeffrey Simpson
National Columnist, *The Globe and Mail*

Sheila Copps
Member of Parliament

Ed Prévost
President, Carling O'Keefe



Marcel Danis
Deputy Speaker, House of Commons

Lily Corewyn
VP Public Affairs, Fed. Business Dev. Bank

Jocelyne Côté–O'Hara
VP Gov't. Relations, B.C. Telephone Co.

Robert Parker
VP Gov't. Relations, Royal Bank of Canada

Mark Daniels
Chairman, Public Affairs International

Schedule

10:00–noon	Allan Gotlieb Michael Pitfield Jeffrey Simpson Sheila Copps
2:00–4:00 pm	Ed Prévost Marcel Danis Lily Corewyn
4:30–6:30 pm	Jocelyne Côté–O'Hara Robert Parker Mark Daniels
6:30–7:30 pm	Closing Keynote Speaker Hon. Pierre Cadieux

Wine & Cheese Reception

Date: Saturday, April 15, 1989
Location: Concordia University
1455 de Maisonneuve West (Guy Metro)
Hall Building—Faculty Lounge—Room H 767
Pre-Registration: April 3, 4, 5 (11:00 am–2:00 pm & 5:00–6:00 pm)
April 6 (11:00 am–2:00 pm)
Lobby of Hall Building (SGW)
Lobby of Administration Building (Loyola)
Admission: $5.00
Enquiries: (514) 843-5780

Saturday, April 15, 1989

continued from page 2

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continued on page 8

Letters

Disgusted and appalled

to the editors,

As Vice-President of the Concordia Jewish Student's Union, I was disgusted and appalled at the decision which I feel was in favour of the Concordia Collective for Palestinian Human Rights.

In their material distributed the CCPHR displayed a poster equating the Star of David with the Nazi Swastika. I cannot understand how this ruling is in keeping with the spirit of justice. Perhaps without realizing or meaning to, the university has sanctioned anti-semitism. This is now an institution which facilitates the promotion of hatred and racism within its walls.

With this decision, not only are Jews, but all individuals must be ashamed of Concordia University. In today's world how can anyone equate Jews with Nazis? How can any institution, especially one of higher learning, give a platform to such a racist position?

If the individuals responsible for the CCPHR display had any sensitivity to the nature of the Holocaust and respect to the victims of the Nazis, this display would never have taken place. Any person with the least bit of knowledge of what occurred to the to the victims of Nazi policy knows that a comparison to those policies and actions to current ones is ludicrous and absurd, or could be made by a malicious mind.

It is up to all people of good will to combat this decision and to tell this university that we will not accept racism in any form or the promotion of hatred in whatever disguise it seeks to take.

In light of the university's decision it is now up to all individual members of the Concordia community to make sure that this type of Anti-Semitism not be allowed to continue.

Feel free to contact the CJSU anytime at 848 - 7492 to see what you can do to stop the racist propoganda from growing at our univesity.

Jacob Epstein Benedek
VP, Concordia Jewish Students Union

Peace Bash

to the editors,

On Thursday March 16, a Peace Bash, planned to coincide with the Israeli-Egyptien peace accords, was held at L'Esprit. The bash was aimed at fostering a sense of friendship and mutual understanding between various middle Eastern groups.

The party was organised by the new inter university board of Hillel, whose goal is to organise Jewish groups on university and CEGEP campuses across the province. The turn out was better than expected, with hundreds of people rocking to good music under a superb lazer and light show display.

The only down side to the evening was the lack of participation by the various other middle eastern student groups on campus who were invited to co-sponsor the event. As one board member noted, "The party was great and all, but it would have been better if other groups had showed up."

It appears the problem was that there were not enough parties at the Peace Party to discuss peace.

CJSU

Defending another's right to speak

to the editors,

I would like to write about an injustice that has upset me for quite some time. What I am referring to specifically is an incident which took place in February of last year where certain members of the Judicial Board accused Robert Douglas (former CUSA co-president) of being a racist and anti-semite. Before I descend into the particulars of what happened at that time, I would simply like to relate a story to the readers about this "rabid anti-semite," Robert Douglas.

In May of 1987 CUSA was $300,000 in debt and carrying a bank overdraft of $40,000. I was then Treasurer of Concordia Hillel (now called the Concordia Jewish Students Union). I submitted a request at that time to reallocate $800.00 left in the budget from various categories to subsidize Hillel students so that they would be able to attend the North American Jewish Students Network Conference in Toronto. Now given the circumstances at the time, Robert Douglas would have been well within his rights to have advised the VP Finance to refuse my request for reallocations. Nevertheless, with students cheerfully walking into the office declaring that CUSA is bankrupt, Robert Douglas granted this special $800.00 reallocation to Hillel.

I might also add that Network advocates certain political views which Mr. Douglas may not have been in agreement with. Thus the former co-president demonstrated in a most in a most exemplary and convincing fashion CUSA's committment to idealogical pluralism.

I hope you all enjoyed this little story. Now to the issue at hand; the trouble began amidst a dispute between Hillel and CCPHR over Jewish Cultural Week. All Robert did was point out that since three members of the five-member Judicial Board happened to be members of Hillel, there could be a possible conflict of interest. Along a similar vein, he agreed that if the three members of the CCPHR were members of the Judicial Board, there would also have been a conflict of interest. This is simple, clearcut reasoning. But with emotions running high and heavy political stakes at hand, the accustaions began to fly.

In any case, I was appalled by the remarks being made about Robert Douglas. Racism is a serious charge. It means that the person in question is actively promoting hate and discrimination against a particular ethnic group. To say that Robert Douglas is a racist is a vicious libellous and cowardly lie.

I will always regret the fact that I did not have the strength and courage to come forward with the knowledge that I possessed and rush to the defense of the former co-president. Unfortunately, I was besieged at the time by some members of Hillel and one of its staff people who were attacking me with false charges, violating my constitutional rights, attempting to impeach me illegally, and slandering me and anyone who tried to help me.

It may seem trivial to mention this, but I do worry about the possibility of Robert Douglas asking a professor for a reference in the sense that this person might recall having read something in the paper and erroneously concluded: "Oh yes, this guy is the racist I read about." Of course he/she would never say anything to his face, but would draw up a poor or mediocre reference. Robert would never have the chance to explain what actually happened.

I hope that this letter will help set the record straight once and for all, and thereby mitigate whatever damage might have been done to Robert Douglas' reputation. And as for myself, in the face of those cold, calculating, opportunists who chose to slander Robert Douglas (or for that matter, anyone else they don't like) on account of their beliefs and convictions, I can only reprimand them with Voltaire's wise words: "I may disagree with what you say, but I will defend to the death your right to say it."

Ralph Cohen
Concordia Hillel (CJSU)

Response imaginative

to the editors.

In reference to Mr. Ra'ad Ra'ad's and the Concordia Collective for Palestinian Human Rights' (CCPHR) apology (Link March 14, 1989) concerning the 'ambiguity' in the use of the word 'exonerated' in an article circulated by the CCPHR's bulletin (March issue).

What Ra'ad Ra'ad, with all due respect, seems to be lacking in terms of honesty (eg. Amnesty International dissociates itself from the booklet and regrets that the CCPHR has proceeded in this manner," the Link, Jan. 10, 1989; "The Palestinian Gandhi" Mubarak Awad, Link ad 'sponsored' by CCPHR... Nov 22, 1988, refuted Nov. 29, 1988 in the Link by Mubarak Awad himself;"I'm not Gandhi, and anybody who says I am wants to create a guru out of me. I am not a guru.) he most certainly makes up, as you can see, in imagination.

Although it was a famous Jew and Zionist who once said,"Imagination is more important than knowledge," I don't think Einstein would have accredited or qualified Mr. Ra'ad's endeavours as being a propos. In fact it was Gandhi who actually preached that only through the truth can one's cause be truly achieved , as was the case in India (as well as in Israel). The Palestinian cause is important, and worthy of world attention. People like Ra'ad who insist on playing theatrics with the Palestinian issue by making false analogous inferences; "As 'Palestinians', we are sensitive to the issue of expulsion," I personally find it degrading to the Palestinian cause as well as to the Jewish and/or non-Jewish students on campus who are sympathetic to the Palestinian cause.

Perhaps individuals such as Ra'ad Ra'ad should find a different cause. As far as I can see, he is more of a detriment and an insult to real Palestinan people than any potential asset. It is a good thing Mr. Ra'ad's behaviour is definitely not indicative of the Palestinian's authentic representation (Mr Abdullah Abdullah, PLO rep. in Ottawa).

Furthermore, when apologizing for a wrong committed, refusal to show humility from the outset makes the initiative seem less than sincere. Knonwing this, Ra'ad Ra'ad could have simply apologized matter-of-factly rather than apologize for the meaning of the word "exonerated". In fact, Mr. Ra'ad chose to use this word as an all out deception. I must commend him for once again using extraordinary mental and word gymnastics in his letter, for after reading it, one infers that it is the founders of the word "exonerated" who are responsible for this mishap. Ra'ad and the CCPHR would do their cause more good by being forthright and honest for a change.

David Schwalb

Academic racism

to the editors,

The University Students' Council is the governing student body of the University of Western Ontario as such, it is our responsibility to represent the opinions and concerns of UWO students. One such concern at present is Philippe Rushton.

Students at the UWO are unhappy with the image Western now holds as a result of the Rushton affair. The University Administration seems to have lost sight of the idea of academic responsibility in their concern with the idea of academic freedom. Academic freedom is of crucial importance to any scholarly atmosphere, yet there are also attendant responsibilities. While the USC supports the rights of professors and students to pursue their academic interest, it also encourages them to accept responsibility for the ramifications of their research. Rushton has not yet been called to account for his actions. The USC sees this as a failing on the part of the administration. It is unfortunate that the actions of one individual has been allowed to tarnish the reputation of over 22,000.

The purpose of this letter is to make clear the position of the USC. The USC does not, in any way, support or endorse the theories of Philippe Rushton. The USC has called for an investigation into Philippe Rushton's scholarly activities; it would also like to see the administration encourage and support such an investigation. Finally, the USC would like to make clear that we are deeply disturbed with the current perception of the UWO. Students at Western are extremely concerned with the implications of academic racism. Yet the allegations of racism do not describe the student body as a whole. We at Western hold our heads high and are proud of our academic tradition. While we are dissatisfied with the Administration's handling of the public relations of the Rushton affair, we are not dissatisfied with the institution of Western.

A. MacDonald
Academic Affairs Commissioner
Kimble Sutherland
Vice President External
University Students' Council

There's a world out there

to the editors,

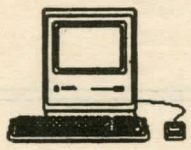
This is an open letter to the person who defaced our poster publicizing the video "A Forgotten War" – about the situation in El Salvador.

It's obvious that you cannot relate to anybody or anything outside your very limited reality. Well, I have news for you, there is a world outside of Pointe-Claire and the sports pages of the Daily News; a very harsh world where people have problems greater than what they are going to wear to the latest bash. In El Salvador, one in two children die before the age of five. 75 per cent are malnourished and 90 per cent of rural families cannot obtain the basic necessities of life in a country that exports billions of dollars of cash crops from large haciendas (2 percent own 60 percent of the country) to western countries. And then when they try to change it and educate people as to their plight they get labeled as "communists" by people like you. The small guy combatting the evil land owner exists in reality, I guess you prefer the Hollywood version.

I realize that you are unimaginative person but I am going to try and explain what is reality in El Salvador . It is your worst nightmare . It is the grossest scariest horror movie you have ever seen. It is reality for the people of El Salvador.

You might feel that the problems of El Salvador are far removed and have nothing to do with us. Wrong. 99 percent of the death squad murders are committed by the government. In fact the latest Amnesty International report has

continued on page 9



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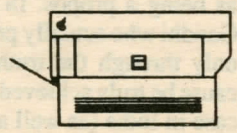

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University-level graduation announcements are now being accepted for a special feature appearing in The Gazette on Sunday, May 28.

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Announcements only:
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Brown, Robert. Bachelor of Arts, Concordia University. Best wishes for your continued success from the whole family. Congratulations!

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PERSONALS

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Carissimi genitori, grazie per le vostre gentilezze e la vostra comprensione. Senza di voi non sarei mai arrivata a questo punto. Spero che il mio successo sia come il vostro e che sarete fieri di me. — *con tanto amore, la vostra cicirinella.*

Hei ange, so i look 'fucking ugly' in the mornings eh? FUCK-YOU prick! By the way, thanx for everything. Lots of luv. — *your bitch, goddess, fabulous sorellina.*

Apr-17 (is last minute) Leah. B-Day people don't care if they don't phone.

"Link classifieds work," Karen says.

To our fellow Linkies: Elena, stop whining; Heidi, stop hallucinating (and please wash); Mike, stop hitting Heidi; Karen, stop yoddling; Scott, stop making up those dumb jokes; Phil, get a haircut and please do the Fringe thing, AND don't ever take off your clothes again!; Brent & Max, PLEASE leave... and you'll be just fine. It's been a slice. Hei! Remember, these are the best years of your lives. *Love, Bubbles and Smandie.*

To my bazooka buddy: It ain't over t'ill it's over, huh. So, do you think we'll eventually get sick of eachother and stop doing this co-thing? Hei, thanx — couldn't'a done it w'out ya. Remember, these are the best years of our lives. *Love, the other half of the '88-89 god/workhorse/parental unit.*

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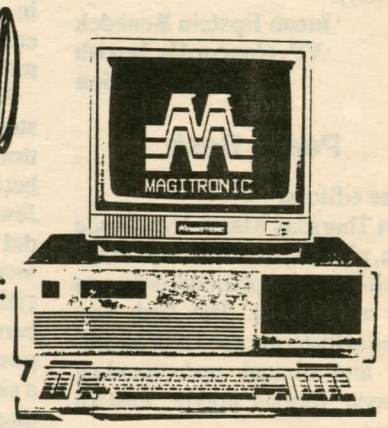

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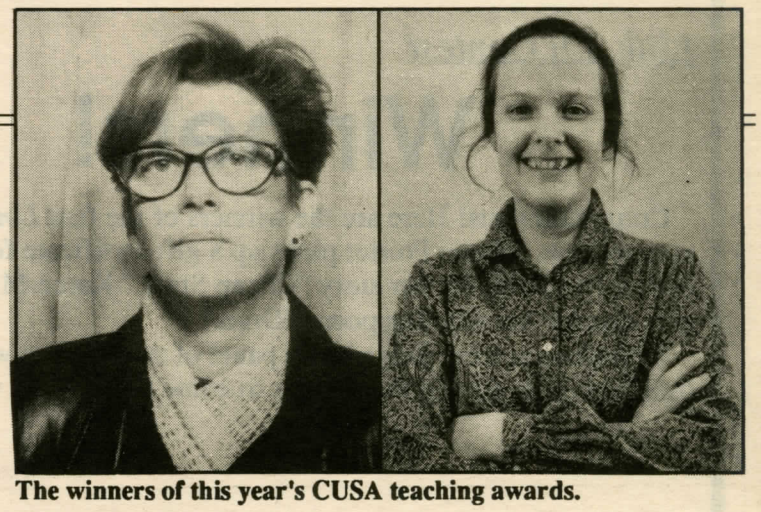

The winners of this year's CUSA teaching awards.

This year, for the first time, students will be awarding Concordia professors for teaching excellence, based on criteria students themselves have chosen. The recipients were chosen on the strength of letters written by students, praising qualities not usually recognised by the academic community. In a profession where great value is placed on scholarship, CUSA's Award for Teaching Excellence was created to show students' appreciation for human traits and skills as an educator as well as a researcher.

The letters were compiled and all references to the teacher's name and gender were removed. They were then assessed according to criteria, which included innovative teaching techniques, accessibility and approachability, concern for students, enthusiasm and knowledge ability. One winner and two runners-up were chosen from each of the Arts & Science and Fine Arts Faculties.

The winner from the Arts & Science Faculty, Veronica Hollinger, is a part-time professor in the English Department. Students who have taken her Images of Women in Literature course praised her for her infectious enthusiasm and willingness to break down the barriers between students and professor. Her dedication to the use of non-sexist language and "a long-overdue perspective of gender, race and class in the English curriculum" are merit-worthy. In what has been considered a conservative and demanding field, she demonstrates admirable openness to other opinions. Yet she doesn't lose sight of humility, "pointing out her own internalized sexism" She has demonstrated diversity in her knowledge, covering material from the Victorian novel to science fiction and including Canadian content. Moreover, she encourages research that is outside of the established academic canon, such as lesbian research, allowing exposure to new methods of inquiry. Finally, she has shown professionalism in teaching, in punctuality and well-organized lectures.

Chengiah Ragaven of the Sociology Department was a runner-up. Letters cited his enormous knowledge and inspirational effect on his students. His courses are centered around the pursuit of knowledge without prejudice or stereotype, shedding a different light on racism, discrimination, etc. His innovative teaching techniques involved a holistic approach, Socratic dialogue and the dialectic method in group discussions. According to students, Dr. Ragaven "teaches with commitment beyond comparison."

The other runner-up, Virginia Nixon of the Liberal Arts College, was lauded for treating students as friends and equals. Always aware of what students are working on, she takes time in her evaluations and maintains a "personal yet professional relationship" with them. "Combined with her excellent communication skills and incredible store of knowledge is an unprecedented dedication." She has "rigorous self-discipline characterised by exemplary organizational skills."

The teaching award for the Fine Arts Faculty goes to Corinne Corry, professor of Art Education. What Ms. Corry provides that is so essential to a developing artist, is encouragement and support. This is evident in things like providing the Powerhouse Gallery, with which she is involved, for student expositions, enabling them to build up confidence. "Her teaching method is well-structured, open-minded and challenging." Her evaluation methods are innovative, including drawing input from the professional art world and from other students.

Students who took her Multi-Media course feel that "she promotes independent thinking and student-directed learning, an actively involved class where we find the answers, the meaning and the purpose in our work." Though she possessed a wide variety of knowledge in an interdisciplinary and technological field, what stands out more than anything else is her concern for her students. She takes time to get to know them, shows respect and has a "genuinely warm and caring attitude."

Runner-up, Elizabeth Langley, is well-known in the Fine Arts Faculty as the creator and head of Concordia's Dance Department. She deserves credit for her unselfish commitment, her availability and interest in students as individuals. She has brought a fresh creative approach and new insights to the university, and remains "a strong, positive force." It is due to Dr. Langley's "vision, energy, experience and sense of humour that this high calibre department exists."

The reason why Gene Gibbon makes a difference is that he has a genuine desire to see students develop. Very hard-working and always available (even to the point of coming to the university in the middle of the night to help a student), he's shown a total commitment. When working with students, he treats them as equals. He's innovative, suggesting a Fine Arts Co-op. Dr. Gibbon is well-loved because he's "given every ounce."

Ms. Hollinger and Ms. Corry will be receiving plaques as prizes, which may be presented at the fall Convocation ceremonies. In warm gratitude for going above and beyond the call of duty, the award selection committee and Concordia students extend their congratulations to these six teachers.

Submitted by Yun Jen,
CUSA VP, Education

Another genocide...

by Neeru Gupta

"If nothing is done, there will be another genocide," political exile Rose Ndayahoze warned Concordia students last Tuesday. "Last summer, 50,000 people died. I don't know if you even heard of it in the media."

Speaking on behalf of Amnesty International's Concordia Chapter, Ndayahoze described the situation of human rights violations in her homeland of Burundi , where thousands of unarmed civilians have been massacred by government forces in ethnic disturbances.

Mass killings in the small central African nation derive from long-standing tension between the Tutsi and Hutu ethnic groups, which comprise most of Burundi's population. The Tutsi minority rules the country's government, army, education and economy. Most of the victims, often aged under ten, belong ot the 85 per cent majority Hutu community.

In April 1972, the government imposed a media blackout after an alleged Hutu uprising. Tutsi soldiers singled out and systematically executed Hutu school children in an apparent attempt to prevent the development of an educated Hutu class. During the course of two months, over 200,000 people were killed.

Ndayahoze was forced to flee the country when her husband, a Hutu leader, was executed by government forces. She has worked continuously since to have an investigation launched into the events surrounding the 1972 genocide.

"The United Nations has this nice Convention Against Genocide. But it has no watchdog mechanism and the victims don't get any attention."

She explained her frustrations in trying to expose the atrocities commited and ensure the prevention of futher deaths. Thousands were killed in August of 1988, with tens of thousands more being forced to seek refuge in neighbouring Rwanda.

"People tend to neglect such a little country like Burundi because it has few resources. But this encourages others like South Africa who then deny the need to make an effort to change. They see what's happening in Burundi and that nobody seems to notice."

She stressed the need for governments to realize that killing is never a solution to anything, but merely adds to a vicious cycle of violence and revenge. She also criticized the lack of sensitivity on the part of the media.

"Is it normal for black people to kill one another?"

Letters

continued from page 7

an article called "Death Squads : A Government Strategy". The U.S government even admits to it and if look closely in the papers you can find articles on the subject but don't look in the sports pages.

How does this involve Canada? Canada sends aid to the government of El Salvador. I say this is equivalent to sending aid to the Nazis while they were wiping out villages across Europe (as reprisals for guerilla attacks) and gassing million of Jews. Where is our morality? Where are our ethics? Arguing that the government is anti-communist and this is therefore acceptable, is sick. Only fanatics kill people who do not agree with them, otherwise what else separates us from the Nazis? Think about it.

Duncan Burrill
Concordia Central
America Committee

Thank you

to the editors,

We would like to take this opportunity to thank all those who supported us in our election campaign. The help and confidence provided by them was an important factor in our victory. We would also like to thank all the other teams who ran for the positions of co-presidents of CUSA. The healthy competition was essential in providing the student population with a variety of teams to choose from and an opportunity to hear about some of the important issues that affect students at Concordia University. We hope to see as many students as possible coming to CUSA and using the services provided, and seeking to get involved, tell us what you are happy or unhappy about, or just to say hello. Drop in anytime! SGW H-637, or Loyola, Campus Centre Basement.

Melodie Sullivan and
Shawn O'Hara
CUSA Co-Presidents,
1989-90

Concordia University
Montreal, Quebec

Volume 9, Number 43
Wednesday, April 12, 1989

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Don't forget!
Link **staff meeting -- Friday at 4:00 pm.**

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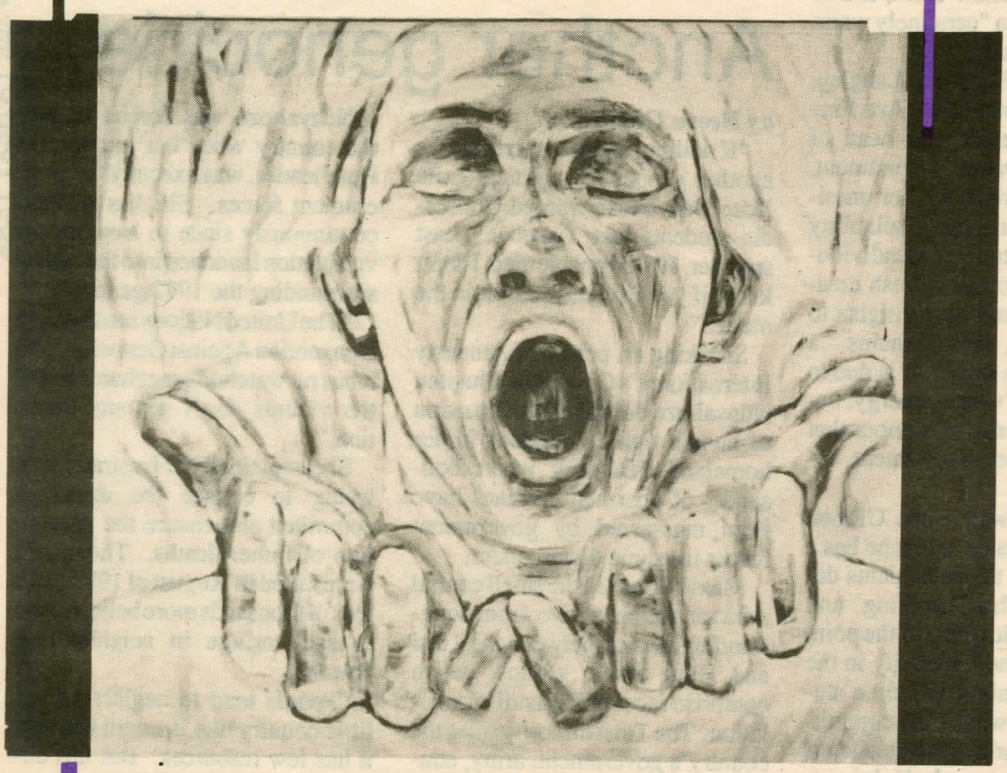
Link Lit Contest

Winners!

Congratulations! Here are the winners of the first *Link* literary competition. Johane Poirier picks up a gift certificate for Librairie Ficciones for her story "Cheap Stuff." Karen Massey also gets one for her winning poem "Dive."

Submissions were judged by a panel of three jurors who thrashed it out among themselves to come up with the winners.



by Johane Poirier

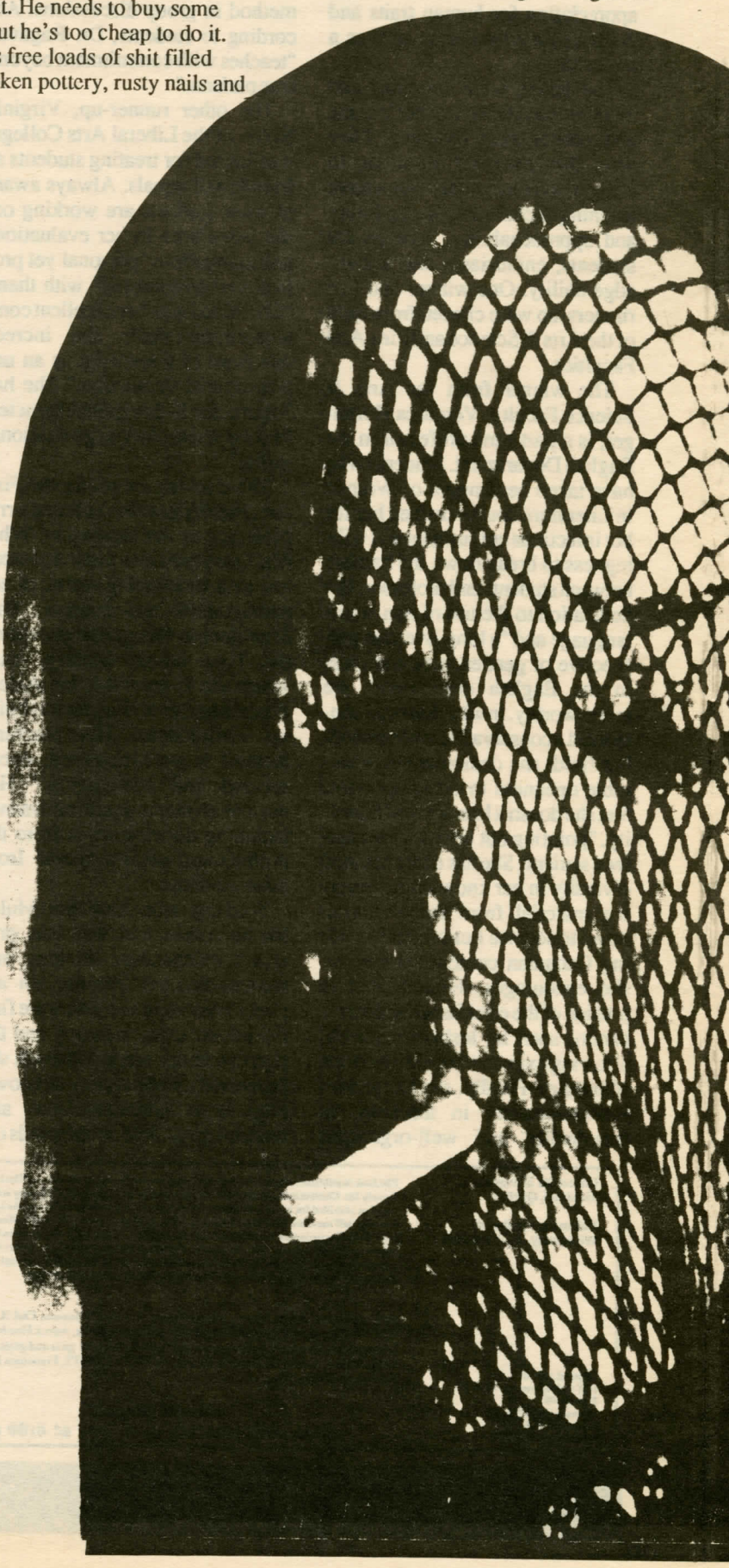
He looks like a madman spraying everything at the end of the season. Last year we had so many bugs that he's going overboard this year. Typical, he's always been an extremist. When I was a kid he'd buy the biggest jars of condiments he could get his hands on and he'd come home with dozens and I mean dozens of eggs. We'd eat them until they came out of our ears or until they went bad whichever came first.

I think I'm going to puke, the smell of that stuff is making me sick. Of course he waited until Mom went to Aunt Rose's before going crazy with it or she'd kill him. I wondered why he was hovering around the bushes pretending to clip them. He's using about two litres of insecticide for six stalks of skinny corn and a sick looking cucumber patch growing from dry, clumpy clay.

The earth is tired of putting out, for twenty years he's gardened the yard and for the last three there's been nothing coming out of it. He needs to buy some good top soil but he's too cheap to do it. Instead, he gets free loads of shit filled with bits of broken pottery, rusty nails and rocks that the city digs up from somewhere and then he breaks his back sorting out the clay from the crap. This May he went all out and bought a truckload of manure and he's really pissed off that it didn't work.

Two white butterflies hover over the cucumber patch but they won't settle now that he's sprayed. A big black crow flies by. It's a bit windy, I hope none of it went into my tea. I cover my cup with a book.

Now he's pulling out the old steel wardrobe he wants to give me. It used to be Uncle Gordie's. My greedy Uncle Rodger didn't have the room to take all three of them in his truck to Gaspe, so Pop got one. This thing is lined with shelves on one side, and hangers and a miniature ironing board on the other. Officers in the army used to use these he says. He plays with the lock. "The bloody Officer had to lock it up, he didn't want anybody to look at his papers you know." He says they had to stay in huts with nothing in them and so they needed something to hang their



Dive

We sit facing one another
over a cheap tabletop circa 1950
chrome.
we drink coffee from those white
institutional
cup and saucer sets that age with grey
lines.
when you raise the cup to drink
it feels like you are kissing a very fat lip.

the newspaper is here, thumping out its
wordy beat.
here comes our waitress
with square hands and muscular
forearms
tired from working too hard only to
pick up quarters
after the men have come
and spilled a little of their whorish
humour.

and what of you, my friend —
your eyes circling the room for some
place safe to land.
not the waitress no.
so you glance at me, untrusting.

nothing ever comes of our conversations here.
it's as though they never leave,
as though the dreams live here
in this glitzy cafe
instead of here (I place my hand over
my heart)
or lesss idyllic, here (I tap my temple)
here. at the temple.

but I forget say I'm sorry move my
hand away.
it lights on yours your skin feels cool
a summer night skinny-dip;
but you go tense nearly roll yourself
into a ball.

I wish you could believe me
I really did forget the gun
I guess I saw it differently —
more like a metaphor or a pencil
sketch
anything but reality
and you saying that's the problem
with me—

but what was left to wonder?
you holding the gun against your
temple
quaking
to scare the dream away you said
to scare the dream.

I knew you couldn't pull the trigger
that it never entered your mind that it
wasn't
what you meant —
more like a living photograph
a warning like
raise your hands, bitch
come on get 'em in the air

that waitress how could she know?
of course she called the cops
what else could you imagine?
it wasn't my intervention.

you had your hands up in the air
when the police came in
you blinked and then

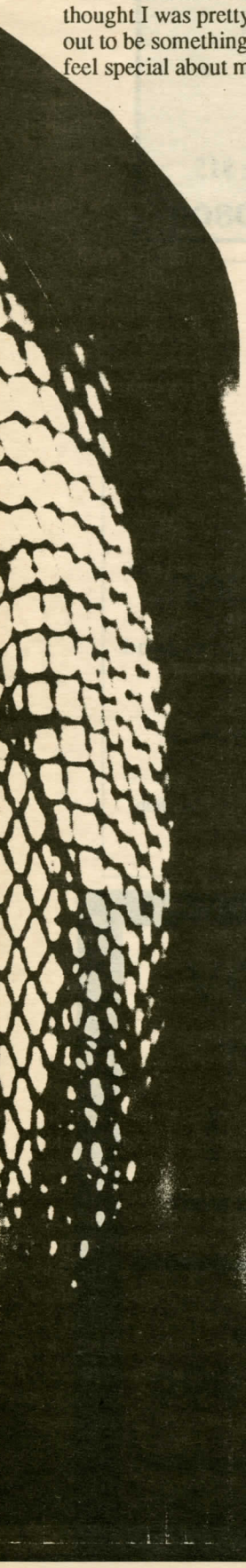
but they didn't go away

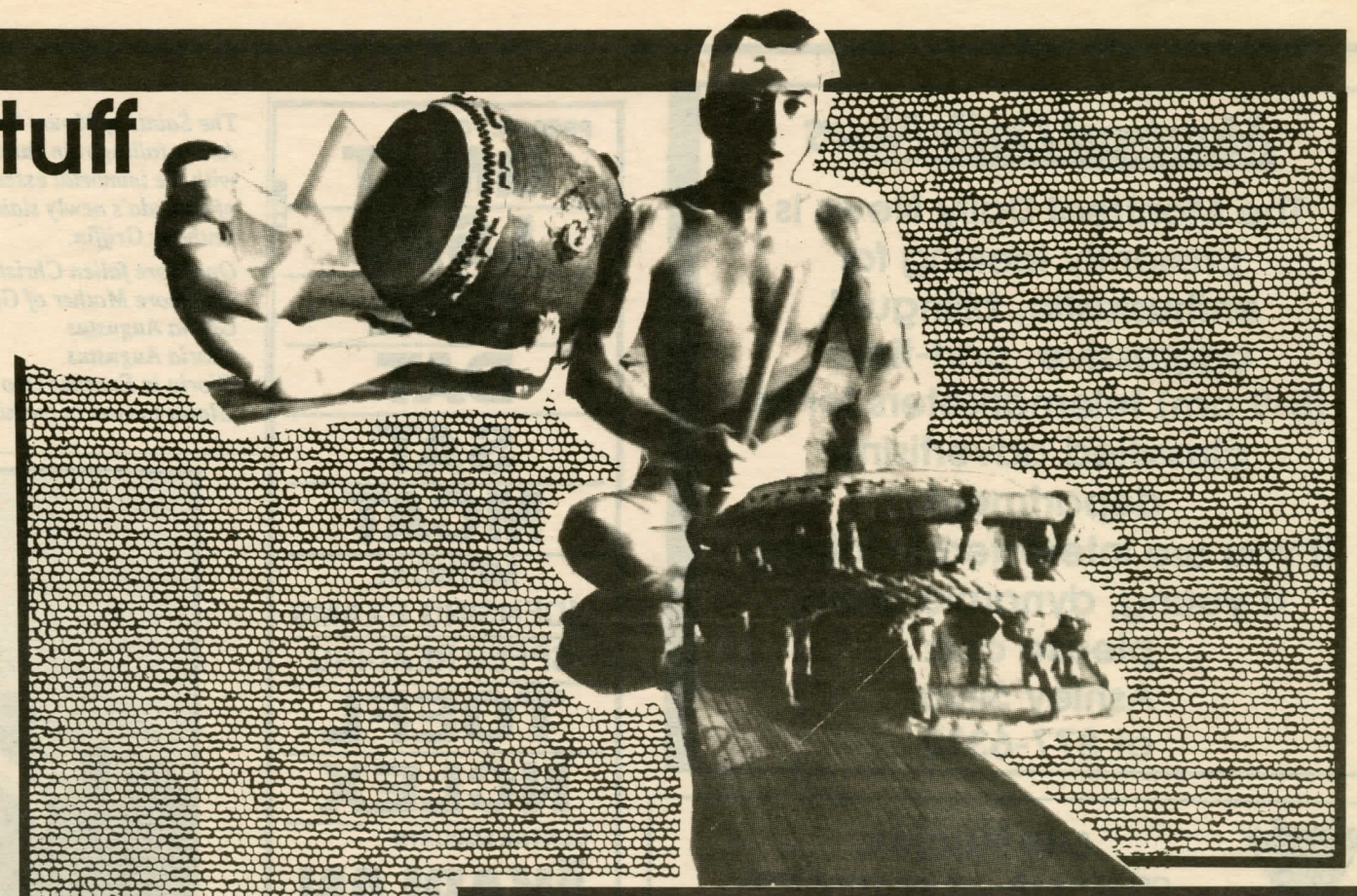
I blinked and the whole thing was over
even the waitress

gone.

Karen Massey

Cheap Stuff





clothes on and keep their papers organized.

A pesty bee keeps humming around my tea. An image of my fourth grade teacher Mrs. Gregory telling the class as we played outside, that it was better to be still than hysterical while a bee buzzed around your face, because it only drove them more crazy and then they stung you for sure, comes into my mind. Yeah right. But who had the nerve? It finally takes off.

The wardrobe sits open in front of me. It smells like mothballs. I found a cellophane wrapper for a cigar and half of a faded orange ticket in one of the drawers. Uncle Gordie was the rich uncle of the family. He bought all my chocolate bars when I was in grade four and that was the last time I saw him. Pop says he doesn't know why he never came back, but Mom told me Pop kicked him out because he brought us a turkey one year and Dad was insulted.

I don't know if it's because Uncle Gordie had money or personality that he stood out so much in my mind. Maybe it's because he was the only man in the family who wore a suit. Pop tells me that he thought I was pretty smart and that I'd turn out to be something. I guess he made me feel special about myself. I was an ugly little kid with a pale moon face and stringy black hair but it didn't matter to Uncle Gordie. Anyway, the way Aunt Fern went on and on about him last Christmas he must have been an OK guy.

This wardrobe is more complicated than it looks. We can't figure out how to put it back together again. By now Pop is bored and he's going into the house. He gives the wardrobe a kick and jokes. "Bye Gordie, we'll take good care of your wardrobe for you." I'm sure Uncle Gordie cares right now.

The sun is beginning to get on my nerves, but it's better than being in the house. It's too dark and smokey in there. Pop smokes about two packs a day. Mom coughs all the time, but she never complains. I told her to send him out into the shed he built himself last summer to smoke, but she didn't say anything.

I can't believe he's actually giving me something, he normally wouldn't being such a cheapskate. He takes after his big brother Rodger who hangs onto garbage like it's gold. His barn is packed like my dad's basement with stuff they've both picked out of other people's garbage. It's not like they never had anything in life, but I guess they never had much.

My Dad's naive, he lets people suck him in. Once he bought land in St. Bruno and he built himself a house but he lost it all because the bum who sold it to him, sold him a fake deed. Another time he co-signed a thousand dollar loan when he was a Jehovah's Witness and the guy took off. He shouldn't have trusted a stranger, but he did, and him and my mother had to pay back the loan or lose the dinky house. They had seven kids to feed , I was barely conscious at the time, but my mother tells me that she got up at five thirty every morning to cook at the army base for one dollar an hour and she cleaned Mme. Roland's house. Mme. Roland was a rich woman married to a guy who seized everything if you didn't pay your bills. When he died we inherited his suits and a creepy silk burgundy and silver bathrobe which hung untouched in the closet of the room beside my parent's room. Pop wouldn't go near the clothes.

I need to keep drinking fluids to get rid of this flu. I hope it isn't AIDS. I'm sure it isn't, but it's normal, I hope, to be paranoid about things like that. And I shouldn't be sitting in the sun without sunscreen, I could get skin cancer, but I probably won't.

I make myself another cup of tea and sit in the sun. This place has changed so much. They're building a highway down the road and they've blocked off the passageway over the tracks. People around here didn't like it too much. They got a petition together with eight hundred names on it, but nobody listened. They don't listen unless you pay a lot of taxes. Now they're cutting down all the bushes and trees and they're building these cheap houses.

I guess the chemical stuff has worn off because a couple of butterflies are landing on his cucumber patch. He probably bought the cheap stuff. Mom's back already, she walked there for nothing, Aunt Rose wasn't there. She should've called first but maybe she needed to get away from the old man.

It's pretty hot again, it was cold for a few days and now it's hot. They say the weather will never be the same again because of what we've done to the ozone. Come to think of it, the sun does seem different, the light is more white, less yellow.

My sister Brigitte comes out of the house.

"Give me my shoes."

"No way. Nobody cares. I'm sick, you kicked me out of your bed last night, and now you want your shoes?"

"Don't lay that guilt trip on me. You're always laying that guilt trip on me."

"Well it's true, nobody cares." I give her the shoes.

"Do you like my wardrobe?"

"That old thing."

"Yeah. It was Uncle Gordie's."

"So. Is that supposed to give it something?"

Lit Bits

Readings

April 12: Carole Ten Brink, Beverly Daurio. Double Hook. 1235A Greene Avenue. 8:00. 932-5093. Free.

April 14: Linda Ghan, Kingsley Johnston, Todd McConnell, Linda Barfuss. Yellow Door Coffee House, 3625 Aylmer, 8:00. $2 Donation. 398-6244.

April16: Montreal Storytellers at Bimbo's Cafe. Fairmount and Clark. Cafe, 7:30 — Storytelling 8:00. Free.

April 18: Jill Dalibard and Governor-General's Award winner Erin Mouré at Librairie sur le Parc, 5504 Sherbrooke W. 8 PM. 488-7731. Free.

Submissions

Grope is looking for poetry, short stories (2000 word max.) and graphic art (no mainstream or superhero stuff) for its next issue. Grope, Box 571 Succ. E., Montreal, Quebec, H2T 3L2.

Competitions

Aya Press. Prizes from $50 to $1000. Entry fee: $10 per story (max. 3000 words); $5 per poem. Unlimited number of entries; no manuscripts returned. Aya Press, Box 1153, Station F, Toronto, Ontario, M4T 2T8. (416) 469-9773. Deadline: June 19, 1989.

American Poetry Association. Prizes up to $1000. Maximum six poems, no more than 20 lines, name and address on each page. American Poetry Association, Dept. CT-22, 250 A Potrero Street, PO Box 1803, Santa Cruz CA 95061-1803, USA. Deadline: June 30.

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The Saints of Mount Royal

by K.N. Houlihan

The Saints of Mount Royal weep,
As the falling rain runs red,
with the immortal essence
of Canada's newly slain martyr;
Anthony Griffin.

One more fallen Christ.
One more Mother of God
Gloria Augustus
Gloria Augustus
Gloria in Excelsis Deo
Gloria to God in the highest.

The soul of each individual is marred,
Irrevocably changed , forever,
Because Anthony Griffin was
murdered here in Montreal.
We must never forget it,
It happened here in Canada.

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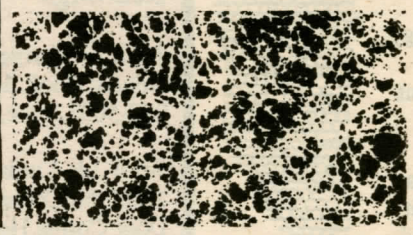

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Lori Weber

Personal Mythology

photo by Ita Kendall

Lori Weber

by Jason Camlot

Lori Weber sits behind a desk adorned with office paraphernalia: a phone close to her right hand, a pink message pad, a plastic pencil holder, and a computer within swivelling distance. In the Part-Time Faculty office, the mugs that we drink our coffee from are red — the big plastic kind that are indigenous to faculty reception desks.

She shuffles through a pile of her poems and stories. Weber's work has recently appeared in a national anthology of prose poetry called *The Lyric Paragraph*. She has also been published in an anthology called *Celebrating Women*, and in *Los*, published out of Concordia. The university pervades this interview — we're both Concordia students, we're in a Concordia building, I'm taping it with a Concordia recorder, I'm writing it for *the Link*. Boring, right? School stuff.

But, actually, the street we're visiting isn't even close to Mackay . . .

Weber was born in Montreal almost thirty years ago, and spends much of her time writing stories about events that happened in Park Extension, when she was twelve and thirteen years old. When I first asked about this emphatic concern with 'the old neighbourhood', she answered straightforwardly: "I find that I sort of work on a backlog." But, as our discussion continued, mention of this interest in adolescence became a leitmotif, and some of Weber's declarations revealed that her concern with childhood went far beyond a mere chronological approach to writing.

"I believe that it is *really really really* important for people to know exactly where they come from; that's the way I live. Maybe it's not important for everybody — but I'm almost obsessed with knowing every little detail that I can know about the period of time that I was a very small kid, and growing up in a certain environment, on a certain street, in a certain house..."

Once *in* this "certain house", Weber finds herself, not just visiting, but doing some serious redecorating, actually moving characters and fragments of memory around so that they better express the process involved in becoming an adult.

She is not simply recording pieces of the past as they come to her, as though her writing were some sort of nostalgic data sheet, but is actually composing an intricate personal mythology which explains why we are the way we are. Adult personalities are traced back to their beginnings in childhood, and, often, her characters are caught in the dilemma of trying to understand an immediate circumstance by reading it from childhood perspectives which no longer apply. In exposing this incongruence of code with reality, Weber explains the state of her characters.

"I try to really see how what they have been through affects them now. With me it always starts with the present. That is probably why all my stories start with the present and then go back to the past. I'm not really interested in telling a story about 'long ago'. I'm interested in the present, and how that present was affected by the past."

"I'm not really interested in telling a story about long ago. I'm interested in the present and how that present was affected by the past."

The 'past' is a term used loosely by Weber. It may include all of the memories of all of the people that she has ever met, as well as the greater social contexts which shaped those memories. And so, although the story might take place in Park Ex, a place very closely linked to Weber's personal experience, the implications of that experience will often extend far beyond a single Montreal suburb, because, as Weber puts it, "chances are that your own personal mythology is much larger than you think it is."

For instance, while giving a reading of a serie of poems that she had written about her father, We r realised, as she flipped the poems over, that the ries was actually about living as a young German at e end of World War II.

"You would think I was raised during the war. That's what I mean about 'mythology'. It comes down to us by very subtle means. I wasn't *there* , and my father wasn't *in* the war, but he was raised within the war, and it has come down to me . . .somehow."

Somehow, yes. But her father's memories were not genetically inherited. She has partially inferred them by observing how he gets along in the present. Speaking of her father's personal history, Weber said, "I've had to absorb it. My father won't talk much about the wartime past, so when he does, you listen intently and make note of it."

And that which is left unspoken is not necessarily left unwritten; it can be "felt" in other ways, and in some cases can be constructed by empathetic imagining. In either case, Weber does not consider her father's silence on matters of the past to be a hindrance to her mythologising. On the contrary, she says, "when the mystery is there, when there are things we don't know, and when the information isn't easy to get to- that's when it's appealing".

The war is one concern in Weber's writing, but other histories are explored as well. The history that shapes female children into "little girls", for instance. In a poem entitled "Ritual One", Weber describes a type of mother who doesn't leave the house and is forced to direct all of her creative energy into adorning her daughter with 'feminine' clothing. These mothers, stunted by their circumstances, invest all of their hope for growth and happiness in their children. The effect is one which breeds inhibition in the young girls who are "afraid to catch balls or pick up leaves that might stain [them]".

Weber sees this effect as a result of unchallenged norms which discouraged women from leaving the four walls of their homes. She feels, that "if these women had been out, somehow, doing more of what they wanted to do, there wouldn't have been this transference of expectations, like 'go out and live for me'".

The children are the ones who are left with the mark of their parents' unfulfilled desires, and Weber stresses that she can still see the effects of it very clearly in so many of her friends. Her writing is, in this sense, a document of hope for characters who suffer from injuries of the past. Once the source of a present trait or inhibition is revealed, the possibility for change is there.

But Weber does not see the therapeutic element of her stories as their most important aspect; the most important thing is to really affect people, "to move them so much that they are immobile". This is probably why, although identifying with Margaret Atwood's family-oriented stories, Weber strives more for the effect of Margaret Laurence's writing "that leaves you very *still* after, because of its sincerity".

"My fantasy is to write fiction that will just blow people's minds right off the face of the earth, because there would be something so true in there. Something so fundamentally true. Disturbing."

Oma's Eiderdown

Oma's eiderdown topped her bed
like a cloud. At daybreak
she hung it from the sill,
where air realigned its feathers.

The day the French came, one soldier stretched
out on top of it, sinking
his black boots into the down
as if it was a marsh or a puddle.

My father and uncle lined up
behind their one-armed father
to watch the soldiers take stock
of their new home, while Oma,
broad and bold as a bull, lifted
the soldier's legs and swung them
round to the floor

as if he was a bad kid
and not an armed soldier
eager for revenge.

Then family and soldiers, in equal
disbelief, watched my Oma
refluff the eiderdown
distributing the feathers

to erase the shape
of the man.

A Boy Biting the Bullet

The little boy crawls on empty bottles that litter the floor of the Nova, digging to get to the thing that shines --magnified and distorted. Retrieved, the boy sucks the bullet, sitting fidgety, unbelted and two feet from the dash. Beside him his father drives with one hand, the other between his legs, clutching a can of beer.

The boy slides to the corner to play with the window roller, the bullet deep in his mouth. He dives for the window handle, hissing the sound of a falling bomb. His father catches his arm, pulls him upright and yells, "Boy, I'm gonna get you when we get home."

The boy peels loose strips of vinyl, counting off the landmarks home. His father parks and shakes a fist that says he hasn't forgotten. The boy runs to his room, the bullet nestled in his fist, and rolls down his covers. Twisting and turning, he can't slide between them fast enough.

His sheets are perfect camouflage: US army green and beige puzzle shapes, patterned just like the truck his father drove in Vietnam.

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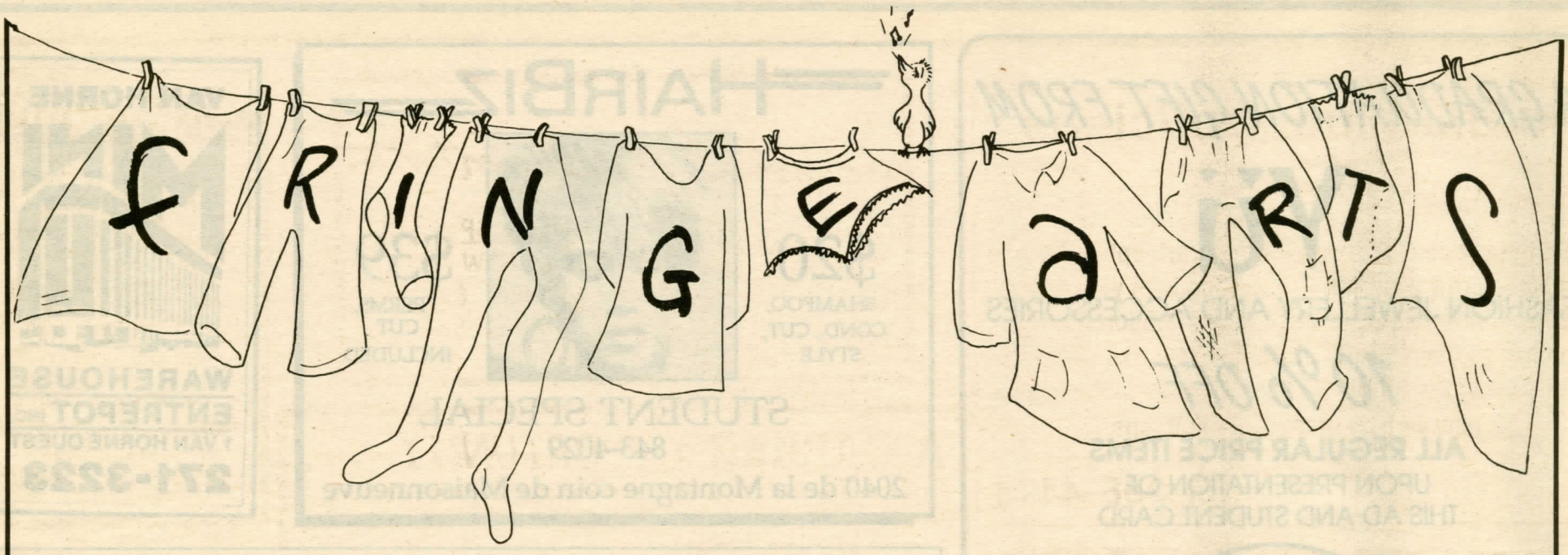


Shakespeare termine la saison du TNM

par Élie Castiel

Au sujet de la dernière pièce de la saison au TNM, *Roméo et Juliette* , le metteur en scène Guillermo de Andrea dit que pour lui, cette oeuvre de William Shakespeare " ... c'est aussi la liberté. La liberté de vivre notre *moi* profond jusqu'au bout, même si ça ne dure que cinq jours, même dans un monde où l'intolérance nous entoure encore".

À quoi peut-on s'attendre de cette production? Il suffira de rappeler qu'à priori, de Andrea est un directeur d'acteurs. Son Roméo, il le veut mâle et fort, et non pas comme il a été souvent présenté sur scène et à l'écran.

Qui sera Juliette? On l'a vue récemment dans *Le déclin de l'empire américain* de Denys Arcand où elle jouait le rôle de la masseuse. Si l'on se fie à ses antécédents sur scène (*Othello* en 1985, et *Amadeus* en 1983, deux productions du TNM sous la direction d'Olivier Reichenbach), sa performance devrait être concluante.

Roy Dupuis a déjà joué au cinéma dans *Sortie 234*, le très beau film de Michel Langlois, et présentement, on peut le voir dans *Comment faire l'amour avec un nègre sans se fatiguer* d'après le roman de Dany Laferrière, ainsi que dans ... *le ventre du dragon* de Simoneau. Il a le physique de l'emploi et devrait, en principe, donner ample satisfaction au rôle de Roméo. On le verra bientôt dans le dernier film de Denys Arcand, *Jésus de Montréal*.

La conception des costumes a été confiée à John Pennoyer qui a déjà travaillé pour plusieurs théâtres canadiens et américains dont le Festival de Stratford et le Centre national des arts à Ottawa.

Michel Beaulieu continue d'assurer les éclairages. Les décors sont de Claude Goyette. Sa plus récente collaboration a été pour la Cie Jean Duceppe dans *Les Sorcières de Salem*.

Il ne faudrait pas oublier l'apport musical de l'ensemble "Anonymus", spécialiste de musiques du Moyen-Age et de la Renaissance.

Mais *Roméo et Juliette* , c'est aussi la beauté de la langue de Shakespeare, le rythme du phrasé et de la répartie et l'universalité des thèmes comme l'amour, la jeunesse, la passion, et la mort.

Roméo et Juliette, du 11 avril au 6 mai au TNM, du mardi au vendredi à 20h00, samedi à 16h00 et à 21h00.

Photo par Michel Boulianne

Roméo et Juliette, une mise en scène de Guillermo de Andrea, au TNM.

Far North can't canter

by Chris de Bellis

Drink a few cups of coffee before going out to see *Far North*, written and directed by Sam Shepard. It's a little slow.

The film centers around two events: Gramma's 100th birthday and a horse accident that puts Bertrum (Charles Durang) in the hospital close to death and down the hall from his detoxifying brother in law, Dane.

Kate (Jessica Lang), visits her father who begs her to avenge him and shoot the horse for its misbehavior. In fact, he's obsessed with shooting the damn horse.

"Injustice, that's the main issue!" he booms over the catastrophes on the news, "and what's the flip side of injustice? Justice. That's exactly the reason I'm gonna shoot that horse!"

But he can't do it from the hospital, so it's out on the ranch that Kate must contend with her sister Rita (Tess Harper), her spaced out mother Amy (Ann Wedgeworth) and her rambuncious nephew Jilly (Patricia Arquette). They don't want her to shoot the horse.

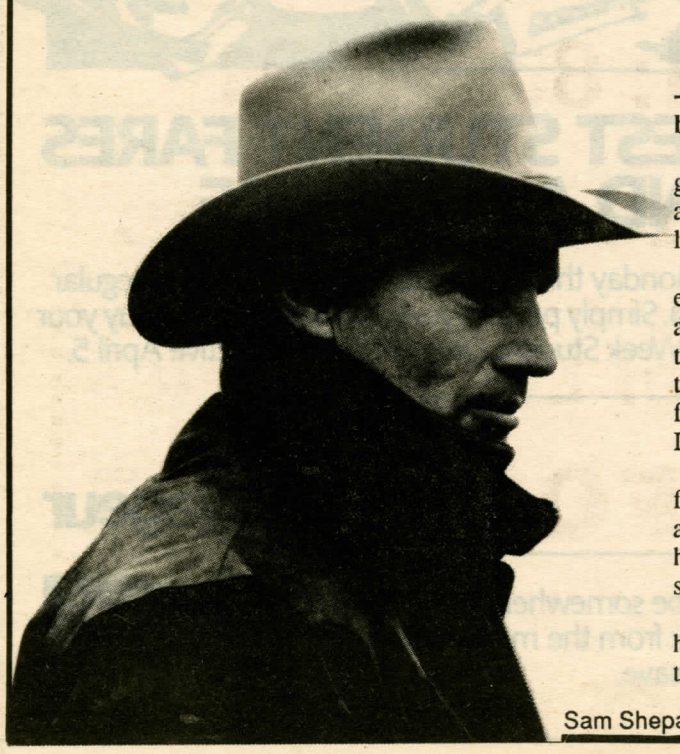
And so while Gramma's birthday looms in the backround, three generations of women are stuck dealing with Mel the troublesome horse. Though families are the usual for Shepard, this is the first time he has concentrated so intently on the women's perspective. It's a subtle, down home celebration of their spirit and ability to survive with or without men.

The film never breaks into a gallop, but it does trot along with a truly western score and an occasional dream shot that catches the viewer off guard.

There's some wisdom too. "Blind justice. You're always wantin' to beat somethin' to death," complains Dane to Bertrum. "Ahhh, You'll never be a leader of men!" comes the reply.

Gramma even gives us something to go away with as she surveys her birthday party and scoffs, "God doesn't count years, only people count years. It's stupid." Maybe if Mel could talk, he'd say the same thing.

Far North will be playing at Le Rialto (274-3550).



Sam Shepard

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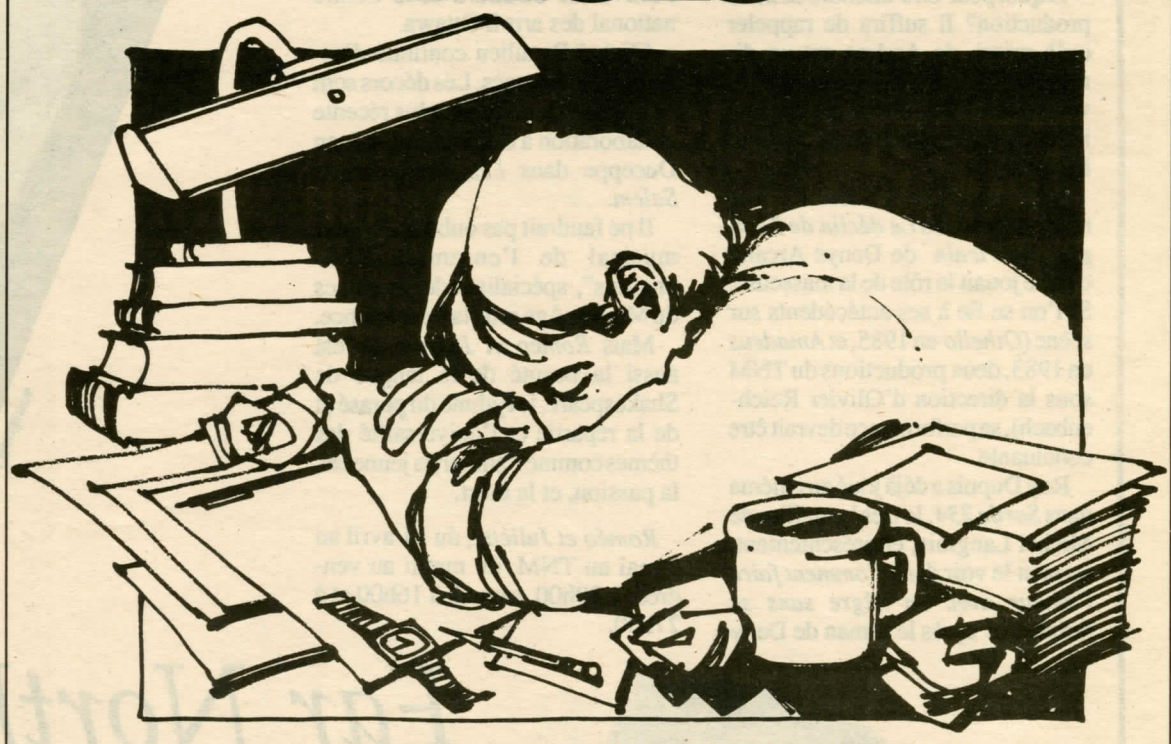

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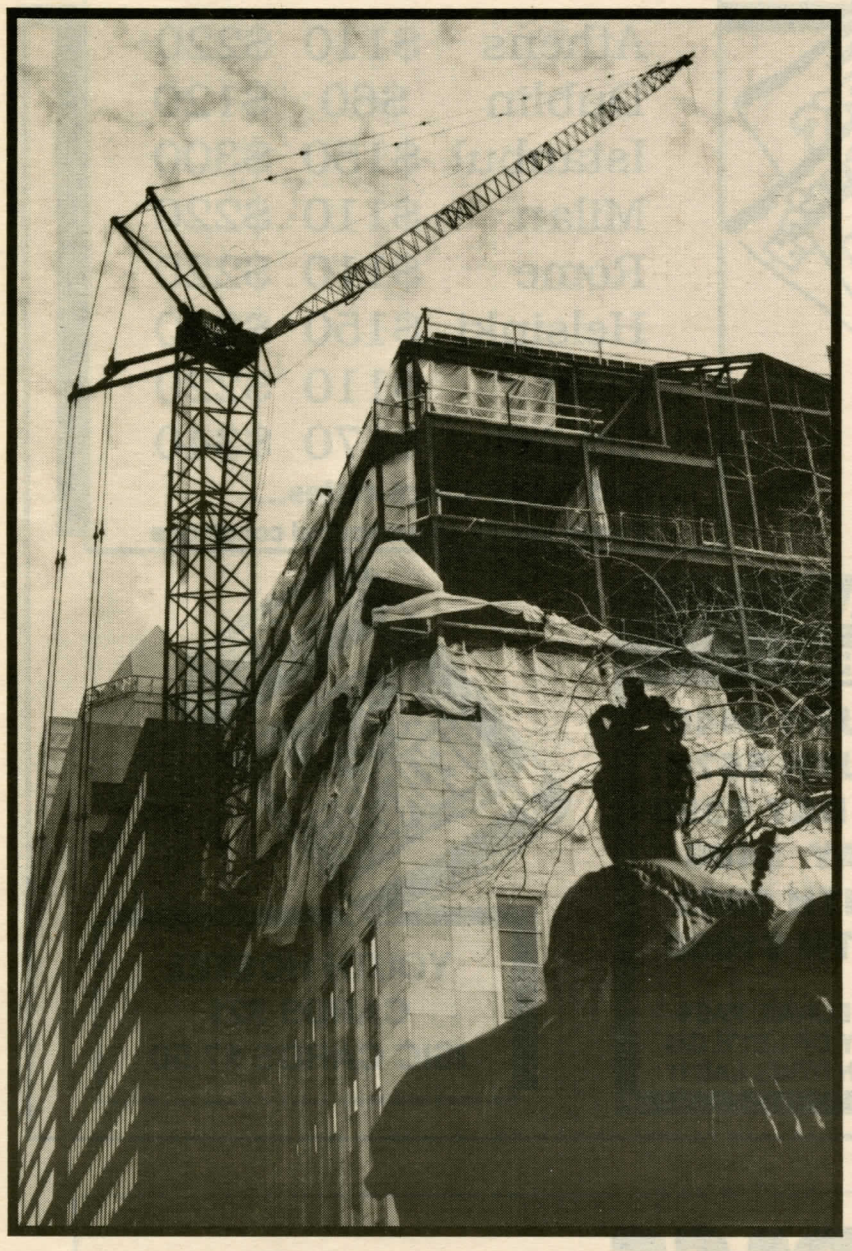
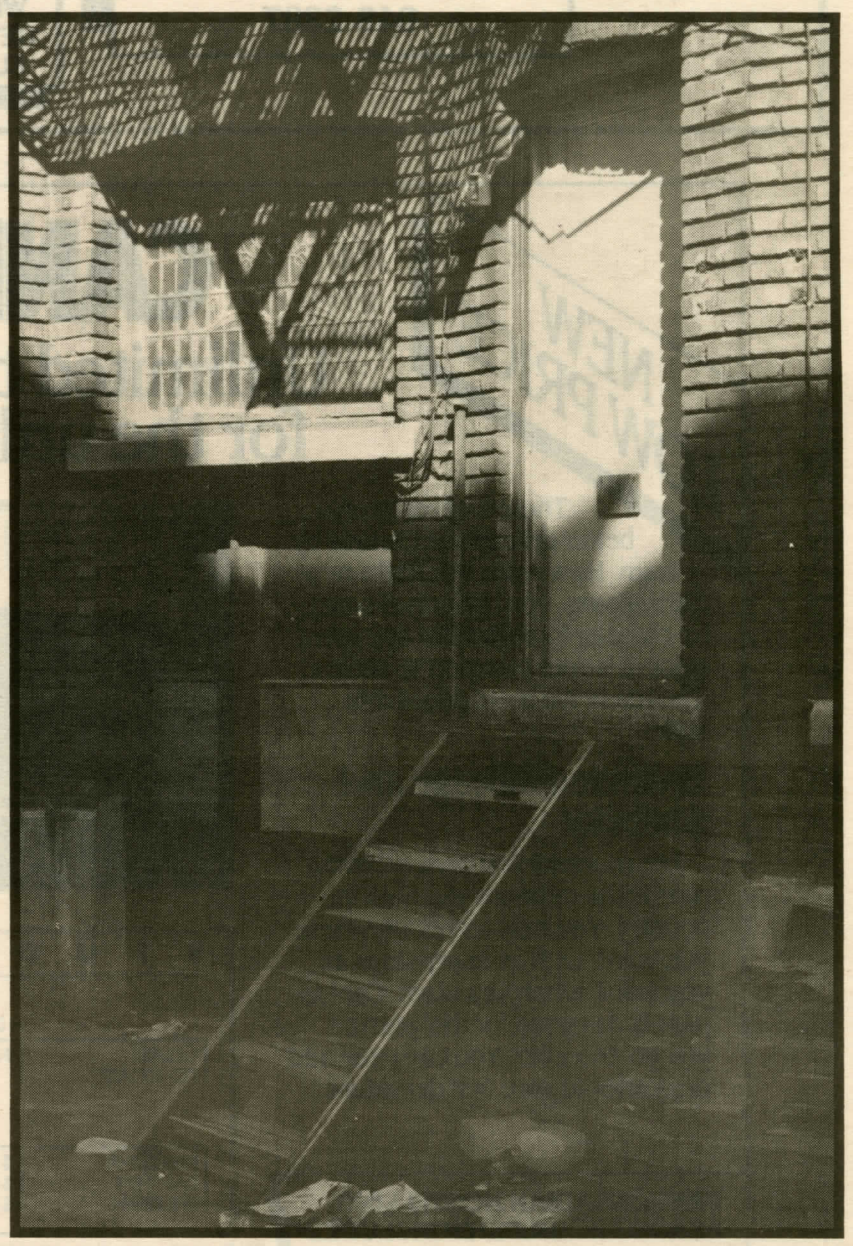


Photographs by Edward Davey



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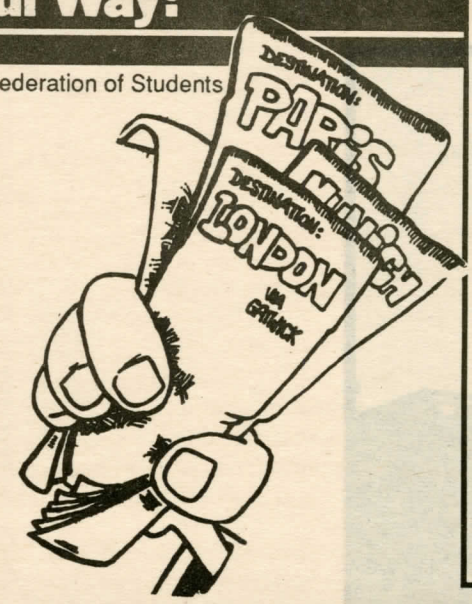

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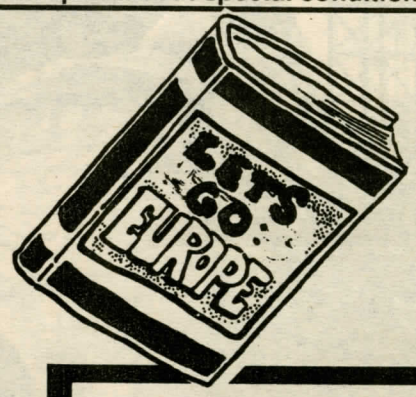

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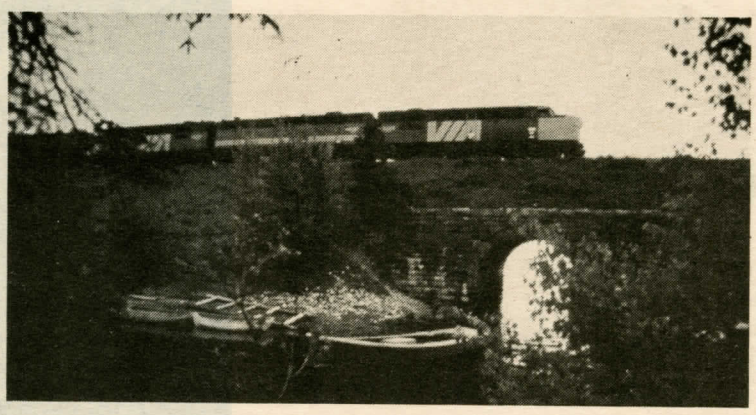

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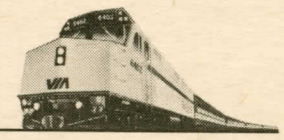
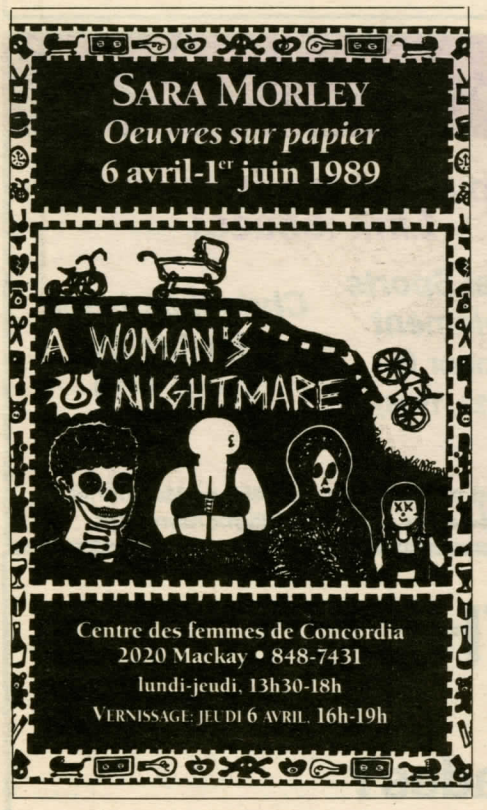


Things to do Places to go People to see

ART

L'Art Qui Parle — Andy Patton will discuss his ideas about art as taken from his notebooks of the past 10 years at *Thinking Out Loud*. Oboro (3981 St. Laurent, #499) Sunday, April 30, 3pm. Info: 844-3250.

Art at Concordia — Richard-Max Tremblay's series of 11 photographs of the winners of the Prix Paul-Emile Borduas and the work of Calgary artist Mary Scott. At Concordia's art gallery (Hall mezzanine, 1455 de Maisonneuve W.). Until May 20. Info: 848-4750.



Our Art — An exhibition of student works at the Centre des Arts Visuels. (350 Victoria) Apr.21-May 6. Info: 488-9558.

William Burroughs — his paintings and works on paper presented Apr. 22-May 21 at the Oboro gallery (3981 St.Laurent, #499). Info: 844-3250.

Canadian Photo Art — *The Zone of Conventional Practice and Other Real Stories*, an exhibition (and book) of contemporary narrative Canadian photography, at Optica (3981 St.Laurent, Suite 501). Until April 30. Info: 287-1574.

Apparition et Absence — Claude-Philippe Benoit presents an installation composed of four columns of projections at Dazibao. (4060 St.Laurent) Apr.12-May 7. Info: 845-0063.

Arch Angels & Shadows — Paintings by Vera Ambacia at la maison de la Culture Cote-des-Neiges (5290 Cote-des-Neiges). Until May 7. Info: 872-6889.

Russian and Soviet - Avant-garde Works from the George Costakis Collection at the Montreal Museum of Fine Arts (3400 du Musee). Until May 21. Info: 285-1600.

MUSIC

Bostonian instrumental — group with a alternative bent, *Birds Song Mesozoic*, at Foufounes (87 Ste. Catherine E) Wednesday, April 12, 9pm. $4. Info: 845-5484.

Hard Core Folk— From TO, *Pig Farm* is touring with their first album Hold Your Nose. Also *Portable Ethnic Taxi*. Cafe Campus (3315 Queen Mary) April 12, 9pm, $2. Info: 735-1259.

American Rock— *Das Damen* and *Pig Farm* at Foufounes Electriques, Friday, April 14, 9pm. $6. Info: 845-5484.

Klang! — Multi-media event at l'Universite de Montreal (2332 Edouard Monpetit, 6th floor). Sixteen young Quebec composers present innovative new works. Apr. 15 & 16, 8pm. Info: 286-4816.

Golem Concerts— Folk star Tom Paxton on April 15 (8:30pm and 10:30pm). $12. Teresa Doyle on May 6 (8:30). Both at Golem Concert Room (3460 Stanley). Info: 271-2880.

SARA MORLEY

***A Woman's Nightmare* - April 1989**

Sanctuaries — A group showing of paintings on canvas and on paper in mixed media, by Francis Caprani, Gerald Pedros, and Scott Macleod, at Galerie Samuel Lallouz (1620 Sherbrooke W.). Until May 5. Info: 935-5455.

Coction Itou Group — are showing their latest sculptures-installations, allowing the public's eye to impregnate itself into the plastic universe of nine young visual artists. At 2021 St. Laurent until April 29. Info: 457-2177.

A is for — Furniture, a showing at Canal Complex, Red Gallery (4710 St. Ambroise, metro St. Henri) until April 30.

North American premier— of posters by Werner Jeker at UQAM (200 Sherbrooke W) Until April 16. Info: 282-3395.

PERFORMANCE

Quebec Drama Festival — *The Sticking Place & Isolated Incident*, Apr. 25, 8:30pm. *Beatrice & Here Comes the Groom*, Apr. 26, 8:30pm. *Savage in Limbo & Who Killed my Bald Sister Sophie?*, Apr. 27, 8:30pm. *No Men Beyond This Point & Dance With Me, Please*, Apr. 28, 8:30pm. *The Phantom Bowler Strikes Again & Nosey Parkers*, Apr. 29, 8:30pm. At the Centaur (453 St.Francois-Xavier). Info: 288-3161.

Actresses — Directed by Pablo Vella at Concordia's Theatre Department. Chameleon Studio, Loyola. Apr.12-15, 8pm. Apr. 16, 2pm. FREE. Info: 848-4742.

Ball — 38 Balinese dancers and musicians perform at Theatre Outremont (1248 Bernard W.). Tickets $18.50-$22.50. (Not quite Cheap Stuff but it's a once-in-a-lifetime chance to see them.) Apr.15, 8pm. Apr.16, 3pm. Info: 273-2525.

The Main — From the Main to Main Street celebrates St. Lawrence Blvd, the birthplace of a million nostalgic stories, at the Centaur (453 St.Francois-Xavier). Until May 21. Info: 288-1229.

One-acts — Award winning plays by Colin Krivy. *Love Stumbles Onward* and *Lamp City* at McGill Players' Theatre (3480 McTavish). Apr.18-29. Tuesday-Saturday, 8pm. Info: 398-6813.

Marie Laberge — *C'etait Avant la Guerre a l'Anse-a-Gilles* at Theatre Denise-Pelletier (4353 St.Catherine E.) Info: 253-8974.

What you want — Creation ISIS, a new performing arts company presents Affamee (Want), conceived and created by Jo Lechay and Eugene Lion. Maison de la Culture du Plateau Mont-Royal (465 Mount Royal E.). Last chance to see it. Apr. 15, 8:30 pm. Info: 933-4571.

PERFORMANCE

Pulsions 4 — Reve Incorpore presents four new local performance artists: Josianne Antourel, Daniel Ethier, Nicole Lebel, Maryse Poulin. Apr.13,14 & 15, 8pm. $6 donation requested. (4375 du Bullion, 2nd floor) Info: 287-9410.

Dracula Baby! — A musical version of the classic tale presented by the John Abbott College Theatre Workshop. Apr.25-29. $3 for students. Info: 457-6610, ext. 425.

Twelfth Night — At the D.B. Clarke Theatre (1455 de Maisonneuve W.). Apr.19-22, 8pm. Apr.23, 2pm. $3 for students. Info: 848-4742.

FILM

African films— The fifth annual *Journees du Cinema Africain* presents the best of African film and television, including an "Images de Femmes" section, at the Cinematheque quebecoise (355 de Maisonneuve E.) and at the National Film Board theatre at the Complexe Guy-Favreau (200 Rene Levesque W.) April 25-30. Info: 845-0631.

Jeune Cinema Independant de Montreal — Films by four young, independant Montreal filmmakers at the Cinema Parallele (3682 St. Laurent), April 14 - 16, 9pm. Info: 849-7888.

Cinema Femmes — Coming in June, the fifth annual *Montreal International Festival of Films and Videos by Women* will be presenting works by women from more than 20 countries. From June 7-15 at the Cinematheque quebecoise, the Goethe-Institut, and the Cinema Parallele. Info: 845-0243.

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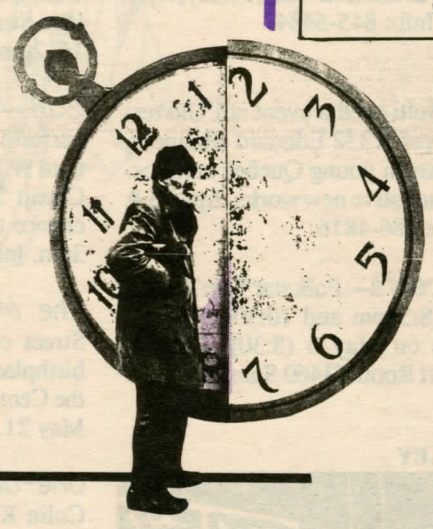

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